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AMERICAN PORTRAIT SHOW

An unique exhibition of modern portraits is on at the Levy Galleries, 559 5th Ave. through May 8. An unprecedented succession of good picture displays has marked the season now waning, and the present portrait exhibition arrives as a *bonne bouche*. The entrance hall, central and further galleries on the ground floor, have been well hung. The central gallery is devoted to a selected display of portraits painted for the American Portrait Foundation of 1918, the endowment of Mr. Christopher Hannevig, whose generous scheme was thoroughly explained at the time in the *AMERICAN ART NEWS*. Now for the first time the public has the opportunity of seeing a selection from the 25 portraits of distinguished men to whose hands great national issues have been entrusted since America entered the war. This is a foretaste of a collective exhibition when President Wilson and his cabinet and several naval and military heads, many already painted and some not yet executed, will be shown, prior to their installation in a permanent location to be decided in due time. To ensure ample hanging space for the present exhibit, nine portraits were chosen, those of Bernard Baruch by Robert Henri; Robert F. Brookings, George Creel, Judge Gary and Charles M. Schwab by J. W. von R. Quistgaard; Charles Dana Gibson by Eugene Speicher, Samuel Gompers and Mitchell Palmer by Leopold Seyffert, and Col. House by John McClure Hamilton. Bearing in mind the great difficulties of obtaining sufficient sittings of satisfying duration, also the handicap of working away from their own studios, it is surprising what good results the artists have obtained.

Especially striking is the direct and simple handling of Seyffert in his lifelike presentment of Mr. Gompers. The work of Quistgaard proves him a good draftsman and sincere prober into character. The personal attributes of an artist's sitters, the finding and translation of which is necessary for him to get a speaking likeness, are revealed in the rugged form and open countenance of Mr. Schwab, and the introspective expression of Judge Gary. It must be said that Mr. Quistgaard's painting is somewhat hard and uncompromising, but against those qualities he possesses a dignity of accomplishment that makes his portraits of lasting value. The Henri portrait of Mr. Baruch is somewhat disappointing, the flesh color waxy and unconvincing. Eugene Speicher has done a good portrait of Chas. Dana Gibson, but a better one is well within the bounds of expectation. The portrait of Col. House by John McClure Hamilton seems tentative. As the artist made four attempts, no doubt in the fulness of time, a really "live" portrait will result.

To offset so many male portraits it was decided by the Exhibition Committee, Christian Brinton, W. H. de B. Nelson and James B. Townsend, to secure a few portraits of women and children, and 15 of these hang in the entrance hall and further gallery. The portraits that attract most attention and deservedly so, are "The Laimbeer Children," by Louis Betts, a charming arrangement of two children walking in a park, in beautiful color and with an old world charm and dignity reminiscent of the great British portraitists. The picture that is perhaps most popular is the brilliant decorative full-length portrait of "Hester," by Miss Kremelberg of Baltimore, markedly showing the influence of Mancini. Dana Pond's full-length standing portrait of "Miss Josephine Osborne," in riding skirt, is bold and effective but somewhat of a monochrome. Ernest Ipsen's excellent portrait of Mrs. Walker S. Gifford is handicapped by the lighting which is more adapted to the smooth and suave presentments of the order of "Maria," by Walter Tittle, and "Mrs. Ambrose Spencer Murray, III," by Carle J. Blenner. Space prohibits more than mere notice of the beautiful super-Titian haired "Miss Mallinson," by Louise Heustis; the dashing full-length and standing portrait of "Mrs. Frank C. Henderson," by Mme. Lenique, and the excellent examples of Wayman Adams, G. L. Nelson, Emil Fuchs, Walter Goldbeck, A. P. Lucas, Maurice Fromkes and August Franzen. A large and important canvas by H. R. Rittenberg met with an accident, but may be repaired in time for the second half of the exhibition.

A. Muller-Ury will sail today for London on the Kaiserin-Augusta-Victoria. He will go to Paris and later to Rome to paint the portrait of the Pope, and will visit all the European galleries during the coming summer.

A. RUBENS? FOR PHILA.

According to the Phila. Bulletin a Miss Jean C. Bullitt, of that city, who arrived in N. Y. on the Kroonland Wed. last, brought with her a small replica, one of several, attributed to Rubens of his famous "Descent from the Cross" in the Antwerp Cathedral. The Bulletin further states that Miss Bullitt is to exhibit the picture in Phila. and offer it for sale for the Belgian family which owns it at \$500,000, some \$100,000 having been offered for it and refused by them. The Belgian owners are collateral descendants of Rubens and held a number of his paintings. The one brought by Miss Bullitt is well known and mentioned in every book on Rubens. It differs from the big "Descent from the Cross," only in the position of one hand of the central figure and is said to have the freshest coloring and to be the best preserved of any of the replicas. Miss Bullitt came to know the Belgian family owning the picture through friends in 1911 in Paris. They previously had sold several pictures through certain Paris art dealers, but had been so shabbily treated they would not go

COOPERATIVE ART BUILDING

Following the meeting at Mrs. John Henry Hammond's residence, April 19 last, told of last week, at which a well thought-out plan for a Cooperative Art Building for N. Y. to house some seven Art organizations, was launched, a dinner followed at the Pennsylvania Hotel Tuesday eve. last, attended by members of the seven organizations, directly interested and others, as well as by some hundred or more art lovers. Cass Gilbert presided and the speakers were: Messrs. Don Seitz, W. Frank Purdy, Charles Dana Gibson, Howard Russell Butler, and Mmes. Douglas Robinson and Ripley Hitchcock. Mr. Joseph F. Day acted as auctioneer and sold some \$40,000 in 6% bonds, mostly of \$100 and \$10 denominations, although Mrs. Hammond subscribed for a \$5,000 bond and there were several subscriptions of \$500 each. Some \$250,000, it was stated, will be necessary to finance the plan, and debenture bonds to make up this amount will be issued in single lots of \$10 and multiples thereof. The plan of the building was described last week.

PITTSBURGH INT'L SALON

What is really an International Salon, namely the 19th display in a series of such displays of the best modern Foreign and American oils of the past three or four years, and the current season and which series began in 1896 but was necessarily suspended during the five years of 1915-1919 inclusive, owing to the war and its aftermath, opened to the public yesterday, April 30 in the spacious and beautiful galleries of the Carnegie Institute at Pittsburgh—the largest and finest in the country, and, with the exception of the Grand Palais of Paris, and the National Gallery of London, and those of the Vienna, Dresden and Berlin Museums—the largest, as they are the best appointed and lit of art galleries in the world.

It was in September, 1919 that the Fine Arts Committee of the Carnegie Institute, with Mr. John W. Beatty as Fine Arts Director, decided to reestablish the annual International exhibitions, which had been so successful since their inauguration, and had made the Institute famous in Europe, as well as America, and to present this year, if possible, a display of oils, as thoroughly representative as possible, of the art producing nations.

A Successful and Inspiring Display

As one studies the successful and inspiring result of all this carefully planned work on the part of the Institute's Director and his staff, and that of the Juries here and abroad, the wonder grows that the recent display of modern American art at the Luxembourg in Paris, and of modern French art at the Metropolitan Museum here, and which last is now afflicting the country's art centres in turn, should have been so disappointing and so comparatively unrepresentative of the modern art of both countries.

A good selection even by the Committee on the American Luxembourg, of say 110 canvases from the 198 modern American pictures now shown at Pittsburgh, and by the French Committee on the display of modern French art now touring the country, of such works as the 58 by French artists now at Pittsburgh, with an equal number of additions of like quality and importance—which would have easily been procured—would have made both those unhappy displays most popular and successful. The pity of it! Can it be that art politics and the rivalries and jealousies of artists—from which the Carnegie Institute was presumably comparatively immune in the arranging of its Salon—were to blame for the lack of success of the American Luxembourg and the French exhibitions?

The Nations Represented

The number of paintings—all oils—contributed to the display by the several nations, bears some relation to the relative effects of the war. America, for instance, contributes a larger number of exhibits than were shown in 1914, while France, the nation which suffered most during the war and from its effects, sends a smaller number than in 1914. The total number of exhibits included in this year's exhibition, is 303, and of this number America sends 198, an increase over 1914 of 39, while the European nations contribute 124, a decrease of only 4 over 1914. England is represented by 83 works and France by 53, while the remaining 167 come from Sweden, Denmark, Italy, Spain, Norway, Russia, Belgium, Switzerland and Canada.

When one considers the difficulties and delays of transportation, and of Custom Houses, and the expense of collecting and transportation, not only in and from Europe, but in this country, of so many pictures—many of them large canvases with heavy frames—one cannot but admire the business energy and planning which has produced not only a real International Salon and a remarkable display and away the best that the Institute with all its financial resources, its well deserved reputation for unusual art exhibitions, and its well trained staff has ever brought about.

The work of selecting and assembling the pictures began last September and in late November Mr. Harshe of the Institute's art staff went to Europe and put in two months of time and labor in visiting the studios of the foremost European painters, and with the assistance of Juries in Paris and London, choosing those works which seemed most truly representative of modern European art of today. Meanwhile Director Beatty was busily engaged here in visiting the studios and the large routine Academy Institute and Museum exhibitions, and in selecting works which best represented

(Continued on Page 2)



YOUNG WOMAN IN OLIVE PLUSH

Abbott Thayer

Winner of Carnegie Prize and Gold Medal at Int'l Salon, Pittsburgh

back. In 1912 they asked Miss Bullitt to sell the picture for them. She did not take the suggestion seriously and later the war made it impossible to get the picture away. The shipping companies demanded such high rates for bringing the picture over as freight that she decided to bring it in her stateroom.

THE NEW ACADEMICIANS

At the annual meeting of the National Academy of Design Wed. last, April 28, the following new Academicians were chosen: Max Bohm, Franklin De Haven, August Franzen, Hobart Nichols, Carl Rungius, Chauncey F. Ryder and Robert Spencer. The new Board of Officers chosen is as follows: Pres't, Edward H. Blashfield; Vice-Pres't, Harry W. Watrous; Corr. Sec., Charles C. Curran; Recording Sec., Douglas Volk; Treas., Francis C. Jones; Members of Council, Elliott Daingerfield, W. Granville-Smith and Robert I. Aitken.

VENICE ART SHOW OPENS

The International Art Exhibition at Venice was to have opened April 25, feast day of St. Mark. The great hall in which the exhibition is held from year to year is still in the course of repair and reconstruction. It suffered severely from the air raids during the war. Some 800 artists of Italy and other countries are at work on it. Switzerland and Czecho-Slovakia have each engaged two rooms; Spain, Sweden and Denmark, one each. England will share her stalls with the U. S. Belgium, France and Holland have their own buildings. The Bavarian hall, which as a matter of fact Bavaria has never taken over, has been given by the city of Venice to the Poles. It is hardly thought that either Germany or Austria will participate. At the spring exhibition in Rome, however, they were represented. The works of Lipinski and Roeder were given a place of honor at the Rome exhibition. Their nationality was never mentioned.

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PITTSBURGH INT'L SALON

(Continued from page 1)

American art production of the past two or more years, to be submitted with other works sent in to the International Jury which met at the Institute early last month. The Foreign members of this Jury, who crossed for the meeting of this Jury were Julius Olsson of Sweden and Andre Dauchez of France.

Exhibition's Wide Scope

The exhibition, or really the Salon, with its wide scope, offering as it does, alone of the large routine public art displays of the art season in America, perhaps as truly a representative showing of modern European painting of the time, as could be gotten together, especially in a city so remote as Pittsburgh from the art centres of the Old World, together with a large and well-selected assemblage of the more important and typical American pictures of the past three and the current season, should be seen and studied by all art lovers who desire to keep abreast of the sane, modern art of the period. This sane art is that which, while following and based on old but tried Academic traditions and formulas, yet allows for newer thoughts and technique. The Salon is singularly barren of examples of the "faddists," who, whether they call themselves "Cubists," "Neo-Impressionists," "Vorticists," or simply "Modernists," have so agitated in Europe and, to a lesser degree in this country the past few years, but whose vogue is markedly on the wane, for commercial, if not art reasons.

The Prize Winners

The prize-winning canvases have been, on the whole, well chosen. The first Carnegie prize of \$1,500, with gold medal, was awarded to the splendid full-length standing woman's portrait by Abbott Thayer—"Young Woman in Olive Plush," reproduced on the first page—a most virile performance—marked by fine drawing, beautiful expression, and rich color quality in browns. The second Carnegie prize of \$1,000 went to Algernon Talmage of England for his large outdoors with woman's figure "By the Cornish Coast"—an alluring canvas, with its typical young Englishwoman, walking on a sandy beach under towering cliffs on the brightest of summer days beside blue waters glittering in the sunlight—that cool, keen, almost metallic, sunlight of the lower English channel. The work is beautifully painted, truthful and sincere. Walter Ufer, an American, won, with his "Sussana and her Sister," the third Carnegie prize of \$500, for one of the best of the many New Mexican pictures the artist and his fellows of the Taos colony has yet produced—two Indian women, seated in a window embrasure with backs to a sunny landscape, seen through the glass—fine in character expression and crystal clear in color and atmosphere. Hon. mentions among others were given to a full-length, by the English George Coates, of a woman Spanish Dancer, recalling in pose, expression and action, Sargent's well-remembered "Carmencita," but with an original and strong technique, and to Frederick Bosley's "Looking at Prints," an Interior with figure—well painted, but a near Vermeer, Tarbell, Benson and Paxton.

Some "Star" Paintings

It is only possible in this first brief review of this remarkably fine and unusual

display to note some of the more striking or "Star" works. Detailed mention must await another review. The Honor Room is given this time to that French painter of quality, romance and tenderness who derives from both Claude and Poussin, Rene Menard and some 22 of his beautiful, deep rich landscapes, now and then with classical nudes, and also horses, give the large gallery where they occupy a single line—the effect of one hung with old and rich tapestries. Some few of the canvases are comparatively small, but the majority are those spacious, classical landscapes, with woodlands, lakes and hills, overspread by superb skies, and all pervaded with poetic sentiment and irradiated with that "light that never was on sea or land," for which the painter is famous. Perhaps the most impressive are the "Golden Age," "Birth of Aphrodite," "Shepherds," "Hazy Sunset" and "Judgment of Paris."

There are two superior examples of Sir William Orpen, a stunning full-length standing portrait of "Mrs. St. George" (of N. Y.) a most effective presentment of a tall and handsome woman in browns and grays, and "A Man from Arran," a virile character study of a Scotchman in national costume, an example of Zuloaga, the full-length, standing "Portrait of Mrs. John Work Garrett," with all his accustomed skillful technique and strong color—this time a low-keyed work in browns and grays, Jacques Blanche's well-known striking half-length standing presentment of Rodin, Frank Brangwyn's figure work, "The Toppers," full of expression and feeling for summer light, Caro Duvaille's beautiful decoration "Pageant of Spring," George Coates' "Spanish Dancer," a prize winner, above described, and his even stronger and remarkable life-like double portrait "The Walker Brothers," Charles Cottet's low-keyed, delicately-toned "Portrait of Young Girl with Necklace," Andre Dauchez' large and spacious landscapes, "Clump of Fir Trees," and "Houat Island," a Degas' typical "Dancers," and an early Duvenue-Franz Hais-like "Woman with Forget-me-Nots," Alice Fanner's finely lit and colored "Hampton Court Fountain" and "Lands of Pleasure," Maurice Greiffenhagen's "Pastoral," Beatrice How's "Coming of Spring," Richard Jack's unusual genre, "The Music Lesson" (one of the best interiors with figures seen in years), Laura Knight's charming landscape, "Spring," and her "Boxing Lesson" (which George Bellows should study for its composition, drawing and line, apart from its rich color quality) are all impressive. Alfred Munnings sends amusing studies of "Somerset Gypsies," William Nicholson, a Whistlerian and virile full-length standing "Portrait of Walter Greaves," Glyn Philpot a repellent but tremendously strong figure work, "Antony and Cleopatra after Actium," while the two Renoirs, "Canoeists at Chatou," and "Young Mother," Charles Shannon's "Lillah McCarthy as the Dumb Wife," and Algernon Talmage's "Cornish Coast," a prize winner spoken of above, and his luminous landscape, "October Morning," all compel attention.

England would seem to bear off the honors for the really best works in the display, with France a close second, but the American pictures which must be left to another time for mention—hold their own well.

James B. Townsend.

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EXHIBITIONS NOW ON

Hovsep Pushman at Howard Young's

Hovsep Pushman, an Armenian artist who has lived a number of years in San Francisco and is now a resident of this city, is showing for the first time in N. Y. a collection of his East Indian, Armenian, and Turkish types at the Howard Young Galleries, 620 Fifth Ave., through May 15. The painter, who studied in Paris and on the continent, is a virile draughtsman and a brilliant colorist. He produces his effects in broken color, yet arrives at sentiment or dramatic expression at will. With much sympathy he depicts Eastern subjects in an unusual manner. Little brown girls from India are presented in such themes as "A Gift to Pasha," "The Incense Burner," and "Treasures from Guiltistan," and the spirit of the Orient pervades all of his subjects. "The Wine Pourer," is a composition showing the leader of the Sultan's Harem performing her only duty, that of pouring and carrying wine to her lord and his guests. It is a brilliant work, ably conceived and fine in color. All of the work is distinctly decorative, with a remarkable play of light on color until in quality it resembles the scintillating glitter of jewels. His young girls exude the spirit of romance or tragedy, both of which so pervade Armenia. The "Armenian Maid," with her soft black velvety eyes, beautifully rounded form and vivid, palpitating skin, is a compelling work. All of the artist's types tell their story, and all are endowed with personality.

Works by George and Amiard Oberteuffer

Paintings by George and Madam Amiard Oberteuffer occupy one of the large lower galleries at 556 Fifth Ave. through May 1. The majority of the works by both painters were done in France and are expressed with sympathy. George Oberteuffer shows "Notre Dame and the Three Bridges," good in color and faithfully rendered, "In Stevenson's Moret," loosely painted and with truthful atmospheric quality. His "Rue Royal, Paris," has rare movement and life, "Church and St. Roch, Paris," intimate character, "The Luxembourg Gardens, Late Afternoon," and "A Brittany Church," make a strong appeal. And there is a "Winter Landscape," evidently painted since the artist's return to America, which thoroughly exhales the season's bleakness. Mme. Oberteuffer seeks cheerful subjects and expresses her taste for flowers in several well executed designs. "Le Pot des Fleurs," "Les Fleurs Roses," "Hydrangeas" and "Les Pivoines," are lovely in color and sentiment. "Karl and Betty" are two good portraits of children which show the artist's understanding of childish character, and "Fillette avec Poupee," high in key and nicely arranged, is an attractive work.

A painting by Victor Charrenton, an exhibition of whose brilliant work in watercolor at the Densdun Gallery, 45 West 44 St. has been one of the features of the season, entitled "The Snow Man," has been purchased for the Brooklyn Museum by Mr. Alfred W. Jenkins, on the advice of Messrs. A. A. Healy and W. H. Crittenden, of the Museum's Board.

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Season's Art Review at Daniel's

The Daniel Galleries, 2 West 47 St. are closing their exhibition season with a Review Exhibition of the Season of 1920 which will be on through May. Examples of the various artists they exploit have been collected for the display which is thoroughly interesting. Works by W. J. Glackens represented by "The Summer House," and a "Nude," are characteristic of his latest Renoir manner. Robert Henri shows "A Little Girl of Santa Fé," fresh and brilliant in color and admirable in expression and "Indian Girl," Ernest Lawson is at his best in "A Misty Day in March," Samuel Halpert has a typical still life, "The Open Window," Marsden Hartley two of his individual compositions, "New Mexican Landscape" and a colorful "Still Life," Man Ray some of his "cubistic" efforts, and Louis Bouche displays his feeling for design in two good still lifes. Arthur Dove has a composition, worked out in black and gray, "Movement." The other exhibitors are Maurice Prendergast, William Yarrow, Preston Dickenson, Henry McFee, Juan Gris, Thomas Benton, Charles Demuth, S. McDonald Wright, and Charel Shuler.

Robert Vonnoh at Majestic Art Salon

Robert Vonnoh is showing a group of some 25 oils at the Art Salon, Hotel Majestic through May 17. The collection consists of portraits, landscapes and genres. His large exhibition picture "The Ring," painted a number of years ago in Paris, and which has been shown at various exhibitions during the last two years, is here and appears to attract new friends. "Beaver Valley," a lovely autumn landscape, rich in color and interesting in composition, is also well received. "Deserted Pasture," is an appealing work and "A Side Hill," with fine gradations of green tones makes its own appeal. A "Portrait of Mr. A. Walker," seated, is an able rendition of character.

CHICAGO

The collection of Gothic art from France and Flanders is one of the most gorgeous displays of tapestry ever seen at the Art Institute. There are also examples of wood carving, stained glass and brocades. Mr. Abram Poole is responsible for the showing of these treasures here and they are much appreciated.

At the Arts Club an exhibition of recent paintings by Bror Nordfeldt is on. The foreword to the catalog advises that they are neither entirely decorative nor representative in their intent, but neither from the foreword nor the exhibition can one gain an adequate idea of their motive. John Cowper Powys who writes the foreword assures us that "the aim of art is the communication of the human mood." If the artist felt as intensely in creating these things as does the beholder upon viewing the finished work nothing but the most kindly and compassionate of human feelings could be entertained toward him by any one. Paul Schulze's paintings are also on view at the Arts Club, among them some fine examples of the various American schools.

The window dressing school of the Art Alliance has been completely organized with Miss Elizabeth Robertson as teacher of design, and Elmer Tannehill instructor in assembling and composition. Lionel Robertson will give a course of lectures to the students on architectural styles and periods and Mrs. Beatrix Howard will lecture on textiles. The school will be open to any one employed by a member of the Art Alliance. An exhibition of boxes and cartons will be placed on view by the Alliance shortly and a year book is also in the process of preparation.

The Palette and Chisel Club has decided to allow the canvases in its annual exhibition to remain upon the Club walls for another month. Joseph Pennell spoke to

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takes place on May 1, and in the meantime some of Mr. Betts's portraits are to be seen at the Michigan Ave. establishment.

Mr. J. W. Young has an exhibition of hunting and fishing scenes by William Schmiedgen. The window display of reeds and rod and gun with some of the duck pictures and a bust of Roosevelt, the great hunter, keeps a crowd before it all day and the galleries are thronged with sportsmen and lovers of the "out doors." Several canvases have been sold. An exhibition of etchings by Schmiedgen is also planned for the near future.

The Anderson Galleries on Michigan Ave. will open a notable exhibition of American art this week, an event delayed by the express tie-up, but it will be found well worth waiting for.

The last of the evening musicales at Thurber's which have been a feature of the Claude Buck exhibition took place Thursday. Mrs. Buck and Madame Ryder prepared a program of songs and piano compositions. Following the Buck exhibition Benjamin Koppman will show his recent work in these galleries.

A collection of works submitted to and passed upon by the Fine Arts Appraisal Company of America, will be sold at the auction rooms of Robert Grant May 6. These include a Blakelock (18x30), a Tintoretto, Antonello Crescenzo, Pannini, Lambert Lombard, Boucher, two Constables, a Millet and a Morland.

Evelyn Marie Stuart.

CLEVELAND

The Cleveland Art Association has inaugurated arts and crafts shops to encourage beauty in articles of personal and household use. For the opening many examples of the best art were imported. Later on local-made wares will predominate. Silver from the Newbury crafters, a Gobelin tea service, old Spanish and Italian fans, richly tooled leather, rare antique laces, luster ware, porcelain, jewelry, batik work, paintings, drawings, miniatures and sculptures line the walls and fill the cases of the new shop. Silver from the Potter studio, jewelry from Mildred Watkins and Horace Potter, pottery from Alice Andrus's kilns and paintings and sculptures from many artists round out the local display. A jury determines the admission of each article and a moderate commission is asked on sales as in the Boston and Detroit arts and crafts shops. Miss Dorothy Williams is in charge.

The 2nd annual exhibit of local artists and craftsmen will open at the Museum, May 4.

Mr. George E. Gage, who has returned from holding successful exhibitions of modern American art in Erie, Pa., and in the Butler Gallery at Youngstown, O., is now showing in his gallery here some fine canvases by Henry W. Ranger and Herman Dudley Murphy. The Korner & Wood gallery show miniatures by Helen Beatrice Slutz, of Cleveland and Chicago, and linoleum block prints by Grace Rhoades Dean.

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EMBARKATION OF THE PILGRIMS

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Robert W. Weir

Now at Ainslie Gallery.

Sculpture at Tanagra Studio

Mmes. Clio Bracken and Serrell have established the Tanagra Studio at No. 33 E. 54 St., where an installation exhibition is on until May 9. A selection of the work of the Young Sculptors Society, lately shown at the Gorham Gallery, is effectively used. Mrs. Bracken's sculptures, for the most part small pieces, make a fine showing in connection with the early Italian furnishings of the studio. "The Kiss" is charmingly modeled. A dancing figure enveloped in a gauzy wrap, is an admirable interpretation of the dance motif. "The Boy and the Dragon Fly" was shown at the Paris Salon of 1899. A fountain figure (one of four made for Mrs. Oakley Thorne, of Santa Barbara, Cal.) is in graceful pose. A sun dial with an octagon border, is another very decorative number.

John Covert at de Zayas

Such titles as "Cremation," "Vocalization," "Rat Trap," "Common or Garden," "Grown Ups and Downs," "Death Mask," "Tears" and "Brooklyn Bridge," are given to a collection of oils and plaster pictures by John Covert at the de Zayas galleries, 549 Fifth Ave., through May 1. There is little, however, in the title to explain the compositions which are done mainly in grays and blacks.

EMILE PARES

Importation et Exportation

Objets d'Art, Tapisseries, Sculptures,
Pierre, Bois, Meubles et Soieries.

15 QUAI VOLTAIRE - - PARIS

the Club on Friday last on Whistler and the lessons to be learned from his art. Before the visitor began his address a party of bill posters invaded the club rooms and despite a large sign reading "Post no Bills Under Pennellty" began sticking up two large posters, one of a play entitled "She Might Have Been Your Sister." An altercation with Club members ensued during which the bill posters offered the President a pair of tickets to the Burlesque show. These were indignantly destroyed and the bill posters routed.

Mrs. Pauline Palmer entertained with a studio tea on Thursday, her guests having the opportunity to view her latest work in portraiture for a prominent Minneapolis family.

Fred Grant is the first tenant to settle in the new Studio building just east of the Drive where he is showing exquisite arrangements of his recent floral panels in an Italian setting. Mr. Grant will exhibit in N. Y. next season. Alphonse Mucha was the guest of honor at a tea at the Cordons Club last week.

Louis Betts arrived lately to attend to executing important portrait commissions. His latest works will be on view at the O'Brien Galleries as soon as their new establishment on the Drive has been completely arranged and settled. The removal

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LESSONS OF A SALE

The marked revival of interest in the work of the early American painters, during the last 15 years, led to unwonted interest in the auction sale in the Plaza ballroom last week, of the picture collection formed by the late Frank Bulkeley Smith, a trustee of the Worcester Museum, largely made up of portraits by or attributed to such early American artists as Gilbert Stuart, Copley, Trumbull, the Peales, Harding, Vanderlyn, Waldo, and even the lesser known Blackburn, Smibert, and Theus. Mr. Smith was known to have been an assiduous collector of the works of these men and expectations as to the sale ran high among his fellow collectors of such works. It had been thought by those who did not know the Smith pictures that their sale would overtop the remarkable total of some \$80,000, brought by Mr. Thomas B. Clarke's collection of early American portraits last year. But these expectations were not fulfilled, and the two nights' sale of some 153 numbers, and which included a number of fair to good early English pictures, had a total of only \$102,405, while the first night's sale, chiefly of early American portraits, brought only \$11,400.

The reason for this disappointing total was plainly discernible to those who, for the first time, saw the early American pictures offered, as it was clearly evident that in many instances

they were not only of inferior quality, not representative examples of their painters, but were even of doubtful authenticity. Their collector had evidently bought freely but not wisely and either did not have good knowledge himself, or relied upon unscrupulous or ignorant agents to secure some of his pictures. Even the really fine "Miss Cruger," one of Stuart's best women's portraits, of undoubted authenticity, and which cost Mr. Smith some \$25,000, sold for only \$13,500 and another good, if not great man's portrait, also by Stuart, that of Moses Brown, held at \$5,000 some years ago in Boston, brought only \$3,500. These good works were depreciated in selling value by their poor companions.

The lesson of the sale to American collectors or would-be collectors is that the greatest care should be exercised in buying the works of dead artists, and that in the desire to acquire names, quality and representative indicia should not be overlooked. The sale proved above all the unwisdom of relying upon so-called "expert" testimony, and the advice of greedy agents when one's own knowledge or experience is not of an adequate nature.

COOPERATIVE ART BUILDING

Our news columns tell today of the successful launching at a large dinner Tuesday evening, of the plan we told of last week, to erect a Cooperative Art Building in this city—to house the various art organizations devoted more especially to the arts and crafts.

Some \$40,000 was subscribed for the Debenture bonds at this dinner and with further as yet unpublished subscriptions to the \$250,000 needed for the enterprise, it may be said that it has an auspicious start.

We believe the plan to be excellent and one that can only result in the good of Metropolitan art interests, and as "faith without works is dead," we have enrolled the ART NEWS among the bondholders, and will be pleased to acknowledge any further subscriptions and to turn over the same to the Executive Committee of the building organization.

NEW HAVEN

The twentieth annual exhibition of the New Haven Paint and Clay Club is now on at the Yale School of Fine Arts to May 2. It contains many good portraits and a few extremely large canvases. At one end of the gallery is the large arch-topped canvas by William Starkweather, an allegorical picture representing a well known "Irish Charwoman mourning for her dead son." "The Kneisel Quartet," by Christine is another well known big canvas. G. Albert Thompson has two small marines, not as forceful as his usual work. "Fishing Boats, Sunrise," but which has beautiful luminous light and a fine sense of the hush before the busy day. The tonality of this picture is delicate. A complement to this picture is "After Sunset," by John I. H. Downes, dusk in the mountains, the decorative silhouette of a twisted pine tree against the fading light, full of poise and with a restful sense of the cool night.

The exhibition gives one the impression that the portraits are, as a class, superior to the landscapes. Sergeant Kendall shows three very fine portraits, one of Albert Stickney, a pastel on a tan-colored ground, being, perhaps, the most intimate. Robert Tolman has two attractive little portraits of children, and Marion Boyd Allen shows a well painted head of an old man, "Repose." A portrait of Admiral Chester, by John H. Niemeyer, is a splendid likeness, although hardly as interesting as "Abraham Lincoln" by the same artist. This head of Lincoln was obviously painted by a man who could appreciate the kindness and majestic pathos of Lincoln's face. John D. Whiting.

PHILADELPHIA

Some 43 pictures have been sold from the Academy Fellowship exhibitions, according to the report made at the annual meeting of the organization April 19. There was a spirited discussion of the proper course to be pursued to increase the income of the Fellowship without raising the dues and the development of the Fellowship was the subject of considerable attention.

The recent Bill Board Mass Meeting of protest, met with the hearty approval of many of the more important local organizations, both civic and artistic and the resolutions unanimously adopted have been ratified by a large number of the groups represented. The exhibition of "Still Lives" at 1834 Arch St. closed April 25, and was succeeded April 29 by an exhibition of Illustration Advertising and Design in Black and White and Color. Officers were elected, headed by John McClure Hamilton as President.

Some 181 prints, comprising etchings, engravings and lithographs by skilful local artists, a group of some 20 Persian Miniatures and five drawings by Dr. Ananda Coomaraswamy are on view in the Print Club's annual exhibition at the Art Club. Unusual and beautiful was the Pageant "The Building of the Temple" staged at Memorial Hall, Fairmount Park, during four days of last week. As a gorgeous symphony of color it has rarely been surpassed here, especially in the matter of Mayan and Indian costumes and in picturesque effects of stage-settings. The dances were loudly applauded by the distinguished audience present particularly the Indian solo by Miss Catherine Wharton Morris and the Chinese dance created by Mrs. John Harbeson.

Of great interest to archaeologists and artists was the private view at the University Museum on April 26 of ancient gold treasures from South America and Mexico, including Inca and Aztec jewelry recently acquired by the Museum.

The exhibition of John Sharman's paintings was still holding over last week at the Rosenbach Galleries and there have been important sales made from the collection. Color prints have been on view at McClees Galleries for the past two weeks. Very interesting is the display of Chinese Porcelains, Jades, Ivories, Lacquers and Bronzes at "Kane's Art Shoppe." It is in a quaint corner of old Phila. but has many charming art objects inside, in the way of ceramics and furniture as is suggested by the quotation from Longfellow's "Keramos," embellishing the circular of the establishment. Eugene Castello.

TORONTO

The 48th annual exhibition of the Ontario Society of Artists at the Art Gallery includes exhibits, not only from Ontario, but Manitoba, Quebec and British Columbia. Many of the younger artists follow the new school—bold in outline with strong coloring; a few inclining to weird and eccentric effects. Among this following are to be found Francis A. Johnston, with a large canvas, "Fire Swept"; Manley MacDonald, Belleville, with "The Frozen Harbor"; Thomas W. Mitchell, with "The End of the Portage"; Mary E. Winch, with "After the Snowfall"; J. E. H. MacDonald, "The River Valley"; Herbert S. Palmer, "Lake of Bays"; Frank Campbell Lansing, "Autumn Landscape"; F. Loveroff, "Edge of the Woods"; Lauren S. Harris, "Morning Sun," and Peter C. Sheppard, "The Side Show."

The more conservative works are noticeable for good draughtsmanship, delicacy of composition, and softness of coloring. There is a strikingly clever study by N. Hubert Ramer in "Still Life"; Robert Holmes shows a beautiful Japanese effect in "Cardinal" flowers; Robert Gagen's "Lobster Cove" is colorful; Owen Staples' "New Year's Eve," full of feeling; G. A. Reid shows a charmingly reposeful "Quiet River"; F. M. Bell-Smith a typical scene "In Northern Waters"; Fred S. Haines and Thorold, "The Gravel Pit." T. C. Green is effective in his treatment of joyous boyhood, "Up in the Old Apple Tree." Charles W. Jeffreys, York Mills, has "The Beginning of Self-Government in America. Meeting of the Virginia House of Assembly, August, 1619." Wilhelmina B. Elliott exhibits "Dusk, Michigan Avenue," and Mary H. Reid's "A Birch, October"; Alice des Claves, Montreal, shows "The Frugal Meal"; Paul B. Earle, Montreal, a bit of Quebec scenery. W. R. Stark, "Bulwarks of Peronne," and George Thomson, New Haven, Conn., "The Edge of the City," good in color.

Four war pictures are in the collection. J. W. Beatty's "Towers of St. Eloi," painted in 1918 for the Canadian War Records, Arthur Lismor's "Canadian Naval Patrol Escorting Convoy," memorial for the Regina Boat Club, Sask.; A. Y. Jackson, "An Old Gun, Halifax" and "The Convoy" in camouflage effect.

Interesting portraits and figure studies are shown by Harris Brown, E. Wylie Grier, F. H. Varley, C. P. Brady, G. W. L. Forster, Frances M. Geddes, Marion Long, Maida Parlow, Dorothy Stevens, Clara Hagarty and Kate Livingstone Taylor, St. Catharines.

A large sale of pictures made up by the assembling of three estates was recently held at Jenkins' Art Galleries here. Two canvases belonging to the late Sir Glenholme Falconbridge, "The Quack Doctor," by Hendrick Dillens, Ghent, Belgium, and "Christ and the Woman of Samaria" by Paul Veronese, were bought by Judge Cassidy, Brantford, Ont. Four noticeable paintings, property of the late Mr. R. Y. Ellis were: "The Return of the Flock, Brittany," by Paul Peel, R.C.A., considered his finest landscape, and bid in by Mr. J. Bell, Montreal; "Avant la Pêche," by Pierre Billet—originally purchased from the Salon, Paris, exhibited 1897, and bought by Brig-Gen. Sir Henry Pellatt; "Entrance to the Harbor of Genoa," by Edwin Hayes, R.H.A., exhibited at World's Fair, Chicago, winning Gold Medal, and sold to Mr. H. S. Osler; "Fruit," by Daniel Fowler, R.C.A., shown at Colonial and Indian Exhibition in London, 1886, and bought by Mr. George Hickey. From the third estate a "Portrait of a Gentleman," by Sir Godfrey Kneller, went to Mr. J. Bell, Montreal and an excellent XVII C. panel, "The Bear Hunt," by Philip Wouwerman, was purchased by Mr. C. H. Neff.

Alice S. Kennin.

HARTFORD

The tenth annual exhibition of the Conn. Academy of Fine Arts is now on here. It comprises 133 oils and 6 sculptures, and is one of the best ever held by the academy.

The Charles Noel Flagg Prize (\$100) was awarded to Robert Vonnor for his "Grey Bridge," the Dunham Prize to Captain H. Ledyard Towle for his portrait of "Sergeant Jim" and the Hudson Prize to Marion Boyd Allen for her portrait "The Ship Builder." Hon. mentions went to Philip T. Hale for his nude "Hesitation," Charles Reiffel, "Winnipauk Hills in Winter," Norma Sloper for her portrait "Mrs. Wright," Clara Norton, for her portrait "Rev. Sill," Jane Peterson for "Golden Glow," Edith Phelps "Reflection" and William M. Paxton for "Penumbra."

BUFFALO

Works by Louis Maurice Boutet de Monvel and Gaston La Touche are on view at the Albright Gallery. The Jeanne d'Arc series by the former represents some of the most beautiful work the artist has produced, and practically covers the life of that heroine and martyr. The picture is that in which the French army is seen leaving Blois for Orleans under the command of Jeanne, the crossing of the Loire and the entrance of Jeanne into Orleans. There is a fine representation of Jeanne and the clergy advancing in the front of the troops at Du-nois, another of the taking of the Bastille of Saint Loup, one of Jeanne presenting herself to the chiefs of the army, the assault of the Fortress of Tourelles, and a descriptive canvas of Jeanne watching the English retreat from Orleans, and her reception by the King after the victory. The Jeanne d'Arc collection is only a part of the splendid exhibition of drawings and watercolors by this artist. In all there are 228 on view. The collection was assembled in 1914 by Mrs. Cornelia B. Sage-Quinton, Director of the Albright Gallery, in co-operation with the two sons of de Monvel, Roger (the poet) and Bernard, an artist of ability, who went to Nemours together and selected from the old studio of Boutet de Monvel such works as seemed most representative. The French Government generously lent its aid and the Director of the Luxembourg permitted the seal of the Luxembourg to be placed on the shipment in order to insure its safety. M. Casenave and the members of the French High Commission in N. Y. and M. Jusserand, French Ambassador at Washington co-operated.

There are a number of color sketches and three large canvases by the late Gaston La Touche, not previously exhibited, and all lent by his widow, Madame La Touche from the studio of the artist at St. Cloud. The three large paintings are among La Touche's most important canvases, and the "Te Deum" seems to have been prophetic of the Great War. The small and brilliant sketches are the original color notes, made by the artist during his walks in and about St. Cloud and his visits to Versailles, and were the first inspirations for all of his larger and distinguished paintings.

Allied Artists' New Officers

At the annual meeting of the Allied Artists of America, held at the studio of Orlando Rouland, 130 W. 57 St., Apr. 16 officers were elected for the ensuing year as follows: Pres't. G. Glenn Newell, Vice-Pres't. Eliot Clark, Cor. Sec. Robert Nisbet, Recording Sec. Ed. C. Volkert, Treas. Orlando Rouland, Asst. Treas. Colleen Yates, and Ernest Albert, Mrs. Bertha Menzler-Peyton and Isadore Konti, board of control. The treasurer's report showed a substantial balance in the treasury. The recent exhibition at the Kleinberger Gallery was a great success from every point of view. The attendance was much larger than it ever was in the Fine Arts bldg. and more sales were made than ever before.

LONDON LETTER

London, April 16, 1920.

American visitors this Spring will be pleased to find that the National Portrait Gallery has at last cast out its "separation allowance" clerks and given itself over once more to the business of art. At present its directors are grappling manfully with the difficulties of discovering room within its distinctly restricted galleries for its disproportionately large number of canvases, the sum total of which has been considerably increased since it was forced to shut its doors to the public. Among recent additions have been Herkimer's portrait of Lord Kitchener, and Boehm's bust of Lord Wolseley, both works of more than common interest. The war has, of course, worked havoc with the government's pre-war schemes of adding further galleries to those now in use, which for the most part are ill-lighted and too small to permit of the proper arrangement of the exhibits.

Negroid Art Display

The interest in "Futurism" and "Cubism" has for the present been almost eclipsed by the enthusiasm displayed in various directions for negroid art. Exhibitions are being held of strange carvings of primitive creatures with dreadful grins and misshapen heads and of wooden masks of most alarming mien and often of hideous facial defects. There are portraits of bygone negro potentates chiselled out of wood, which are to the highest degree terrifying by reason of the unholy malevolence that they suggest and the distortion of all that the mere ordinary human looks upon as agreeable and pleasing. Here and there one certainly catches a glimpse of some curiously subtle expression which suggests unfathomable depths of human depravity, but one cannot at the same time refrain from wondering whether this same expression really conveyed what was actually in the sculptor's mind or whether it is not rather luck than management that produced it. The nose of the modern French artist is for the time being quite put out of joint by the negroid cult and all London is flocking to a small Chelsea gallery where a comprehensive negroid exhibition is at present being held.

Art and Commerce

It is understood that Frank Brangwyn has been commissioned by Mr. Gordon Selridge to adorn with figures, the dome of a cupola to be added to the great store in Oxford Street. Brangwyn is one of the few artists who can be safely relied upon never to produce anything that is banal or feeble in conception, so that one awaits with no little interest the result of what is really an unique opportunity for a decorative artist. I have lately seen some admirable designs carried out by him for use in connection with the new art of tinted intarsia panelling in which he takes a considerable interest. His broad forceful style accommodates itself remarkably well to this most decorative and effective craft now applied to the purposes of mural ornament as well as to interior furnishings.

A Belgian Tribute

A site on the Embankment, not far from Waterloo Bridge has now been allocated by the County Council to the monument which the Belgians who were resident in London during the War, are anxious to erect in token of their appreciation of British hospitality. The Belgian sculptor, Rousseau, has carried out the statutory, to be protected by a semi-circular screen adorned with Belgian shields and decorative wreaths. June will probably see its unveiling by King Albert.

Gill to Design Tablet

Eric Gill has been chosen as the sculptor for the memorial tablet in connection with the members of the staff of the Victoria and Albert Museum, who fell in the War. Gill, who is especially skilful in beautiful lettering, has made his tablet of conspicuous simplicity, relying for his effect very largely on his inscription, which has been sunk into the stone in red. F. W. Pomeroy is responsible for the memorial for Gray's Inn Chapel to the memory of the barristers of that Inn, who likewise made the supreme sacrifice. In this case two angels, bearing aloft a symbolical crown and wreath of laurels are executed in low relief above the list of names.

The Foundlings May Sell

The Foundling Hospital in Bloomsbury, so long a landmark to all who care for the relics of 18th century London, is at present debating whether, in view of the present high cost of living, it would not do well to realize upon the many art treasures that adorn its walls. In addition to some notable Hogarths, it possesses a large Raphael cartoon and a number of interesting prints and pieces of sculpture. Apart from the artistic merits of its treasures, collectors will no doubt find an added attraction in the historical associations that cling about them.

Apocryphal of historical associations, there is at present for sale at South Kensington a splendid length of early rose-point lace which it is supposed was made by Mary, Queen of Scots. It belongs to the Irish Nuns of Ypres, to whose convent it was given by King James II. The nuns, having lost their estates and home during the War, are reduced to selling the relics that they have treasured through nearly four centuries.

L. G-S.

ART IN HOLLAND

The Hague, April 14, 1920.

During the past year or two, a few art-dealers well known in Holland's capital for decades, have gone out of business and yet there seems to be no dearth of newer shops where there are attractive displays of pictures and other art objects. There is a new gallery called "Arti" recently opened by M. Dijkhoff, who inaugurated the undertaking with a collection of paintings sent from Amsterdam by E. J. Van Wisselingh & Co., among them excellent works of artists who are no strangers to American connoisseurs.

Mari Bauer, the Dutch painter whose etchings were much talked about in N. Y. not long ago, was represented by six Oriental scenes, all effective. Bauer has a characteristic technique and is always to be recognized by certain bluish gray atmospheric effects. A large oil, "Oriental Street," was one of the most striking canvases in the show. There were also landscapes by the brothers, Jacob and William Maris, Mauve and Weissenbruch.

G. W. Dijksselhof seems especially fortunate in painting fish. A Dutch artist, a great favorite here as well as in Montreal and Toronto, is J. Akkeringa. Among the canvases he sent to the show one, "White Roses," was especially good. The manager of "Arti" was wise in adding about twenty pictures by Rousseau, Daubigny, Diaz, Fromentin and other Frenchmen. Five works of Fantin-Latour constituted the most interesting group.

The "Pulchri Studio," a famous local artists' club, is a picturesque old building where there is a new show every month during the season. At present an exhibition is on in the large gallery. There are about 120 pictures, those by R. Ives Browne, whose name belies his Dutch nationality, considered the principal group. His best picture is a still life. C. J. Mension has sent three good paintings of animals. J. H. van Mastenbroek, of local fame, has contributed the best landscape, a busy canal scene. Evert Moll's "Harbor of Rotterdam," and Frans Oerder's "Ink Roses" stood out as deserving of mention.

At the gallery "Kunstzaal D'Audretsch," a young painter, Anton v.d. Valk had a show of watercolors, displaying rather fantastic visions of Nature rendered mostly against black backgrounds. His drawing is so sure and his colors are so vivid and pure that the effect is highly ornamental. This exhibition was recently replaced by a collection of hypermodern work in color and charcoal by Miss Charley Toorop, daughter of one of Holland's most famous painters Jan Toorop, who lives and works here. The artist's manner is very strong and the quality of line reminds one of the early northern realists of the XVI century. Several of his pastels and a larger oil are at present at the gallery of S. J. Sala. Here, too, are several fine landscapes by William Maris in his best manner, besides some interesting pictures done by H. van Daalhoff, one of the younger Dutch painters. But the finest thing at the Sala Gallery is a large canvas, "Ploughing," by Vincent Van Gogh. The man at the plough, followed by his angular, hard working wife, who must share in his labors, the ox, the lonely tree, and the streak of orange light on the horizon are done with Van Gogh's inimitable power. It dates from the early 80's and is one of the few large Van Goghs on the market.

A. L. W.

MONTREAL

The 37th Spring exhibition now on at the Art Association galleries, is in advance of its late predecessors in some particulars. The student, or semi-professional class of exhibitors, are not so much in evidence as formerly, and it only remains now for the Hanging Committee to devise a plan by which these may be segregated to a wall by themselves, rather than to be used as "fillers in" to the works of the established painters. An instance of ill-adjusted hanging may be mentioned when a group of delicate pastel and oil fantasies of children, by Charles de Belle, are brought into direct competition for tone values with a picture whose chief claim for attention lies in a wooden building painted red, illumined by the afternoon sun, more distracting in its proximity than a sunset by Turner.

A feature of the exhibition, happily noticeable, is the number of tabs denoting "sold" attached to many of the pictures, an indication of the post-war solvency of the general public, and moreover attributable in part to the provincial Government having recently passed a bill making an appropriation for the encouragement of Art in the Province of Quebec, the fund to be administered by an appointed Committee of "experts."

The War note is no longer in vogue, and may be even said to have died out, but there are three pictures by Wm. Hope, R. C. A., first seen now, owing to his absence overseas. Two in particular are strong representations of the gory side of war, one of dead horses lying on a dismal road which a column has passed over, and the other a young fallen soldier bleeding from a death wound in his head. In time these may be regarded as historical, and valuable as such, but as subjects they can hardly be called boudoir pictures!

BOSTON

The past week has been a gala one for watercolors for no less than five galleries are hung with works in this medium. The Boston Society of Watercolor Painters is showing at the Boston Art Club, Gertrude Bourne at the Copley Gallery, Mrs. MacInnes at the Century Club, Onorato Carlandi at Doll & Richards and Childe Hassam at the Vose Galleries. Hassam's watercolors make an exhilarating showing. The striving for the illusion of light has always interested this artist. The recognized exponent of French Impressionism, he has without the least attempt merely to imitate, carried out in his paintings the great lessons learned by the founders of the school. A Childe Hassam picture is always individual and unmistakable. Whether one looks at the Quarry Series, Rockport, the Hudson River Series, both of which won highest awards at Phila. and N. Y. exhibitions, landscapes, buildings, doorways or interiors, one always finds in and through his pictures the feeling of light and space. The broken color system of obtaining this effect seems to be less marked in his more recent work, and in its place a more simple and broader stroke of the brush is used with excellent results. One landscape "Casa Eby, Cos Cob," pictures a waterfront, the water of the foreground reflecting in its depths the old barn, trees and wharf which line the shore. It is in the beauty of the deep, rich yet luminous colors harmoniously blended, that by their relations, charm the eye and stir the imagination.

The National Civic Association is holding a large loan exhibition of handicrafts of many countries of the Old World at the Museum through May 15. The feature of the exhibition is 26 costumes, representing 18 centuries, many of them unknown to the average person. Included among the treasures gotten together by the people of Boston and vicinity are clocks, books, embroidery, furniture, laces, leather, porcelains, pottery, bronze, marble, brass, gold, silver, enamels, etc., etc.

The Guild opened April 19 with a private view and paintings by Howard E. Smith, who received his training at the Art Students League, N. Y., and later at the Boston Museum as a pupil of E. C. Tarbell, and where he won a traveling scholarship. Among the many portraits shown is that of Julien Cordova, very natural and handsomely painted. Smith also shows several genre pictures ably handled.

The Farnsworth Museum, Wellesley College, is exhibiting the works of Gertrude Fiske, one of the portraits a likeness of Andrew Fiske, the artist's father, at one time a trustee of the institution. Onorato Carlandi is showing 40 watercolors at a Newbury Street Gallery. Italian gardens fields, flowers, villas, buildings, ruins and old streets of the district outside of Rome are the scenes of his pictures. For sheer beauty of transparent color, painted in a direct and forceful manner, and to the limit of his medium, these watercolors are admirable. In an adjoining gallery are shown a collection of oils and pastels by George H. Leonard, Jr., mostly thumb-box sketches full of nice feeling and charming delicacy.

The 31st annual exhibition of the Boston Society of Watercolor Painters at the Boston Art Club is on through May 3. Although of itself successful, it owes a great deal to the added presence of the work of five outside artists: Th. Bissiger, Carl Gordon Cutler, George H. Halliwell, Charles Hopkinson and Charles Pepper. The 3 watercolors of Halliwell furnish the keynote to the whole exhibition; painted in deep rich purple and blue tints, and showing the clean cut precision of the artist's method of treatment. They, nevertheless, possess a certain softness and have an original feeling of freshness and spontaneity. Philip Little shows seven imaginative and impressionistic watercolors, pleasing in color but lacking definiteness. Cutler and Hopkinson each show three brilliantly colored landscapes in ultra-modern style, while Pepper exhibits two capital studies of Canadian guides. "Larz Anderson Bridge," by H. Winthrop Pierce is one of the best this artist has produced. Harold C. Dunbar exhibits a large number of pieces of which "Valley Farm" stands out most prominently. Sears Gallagher is well represented by watercolors and etchings; "About Bedtime" is a rather theatrical, yet effective, rendition of three children by the ocean.

Sidney Woodward.

WASHINGTON

The Corcoran Gallery recently showed 24 drawings by Daniel Garber, several of them landscapes of delightful quality, and the others figure works. Thornton Oakley's exhibition of lithographs, done at Hog Island, followed Garber's exhibition on April 15.

The Russian sculptor, Moses Wainer-Dykaar, has portrait busts of Vice President Marshall, Champ Clark and Hudson Maxim; in one of the sculpture rooms of the Corcoran Gallery. At the Arts Club, F. H. Marvin, of Provincetown, has a varied exhibition of numerous drawings done in this country and abroad.

M. M. L.

PARIS LETTER

Paris, April 17, 1920.

The so-called "Nouveau Salon" at the Galerie Manzi is new only in name. One deplores that so great an artist as Steinlen and so excellent a sculptor as M. Despiou should have consented, the one to give his name as president, the other as vice-president, to an affair so mediocre. Otherwise their support is chiefly nominal. The former shows a moving composition "La Libératrice," hinting at its author's democratic opinions, the latter a child's head in gilt bronze, replete with feeling and technical qualities. There are also landscapes by Urbain, Payret, and Dortail and still-life by Lepreux which are superior to their environment.

MM. Elmiro Celli and Léon Leyritz are exhibiting paintings at Druet's which they claim to represent not objects but sensations. And they are in no sense "cubists." The attempt is brave and should not be pushed aside on the ground that it is difficult of realization.

A "tribune" of selected works from the Italian schools having been arranged recently at the Louvre, the review L'Opinion has interviewed certain artists, authors and connoisseurs for a list of works which they consider the most representative for a similar "tribune" of French pictures. The answers to this inquiry gave the following: "Le Triomphe de Flore" by Poussin; "L'Embarquement pour Cythère," Watteau; "Mme. Rivière," Ingres; "Le Bénédicité," Chardin; "Une Vue d'Italie," Corot; "Le Débarquement de Cléopâtre," Claude Lorrain; "Les Femmes d'Alger," Delacroix; and "L'Olympia," Manet. The votes were distributed thus: Poussin, 28; Watteau, 25; Ingres, 21; Chardin, 19; Corot, 15; Claude Lorrain, 14; Delacroix, 11; Manet, 10. There were also 5 votes for Cézanne, 5 for David, and 4 for Prud'hon.

Groupe L'Eclair Show

The Groupe L'Eclair exhibiting at the Galerie Marcel Bernheim comprises a number of lady-artists. Mme. Galtier-Boissière, Mme. Aman-Jean, Mme. Lucien-Simon, show charming work. Miss Florence Esté's big watercolors of the sea are as broad as they are delicate, while her smaller notes have a picturesqueness peculiar to this American artist. The well-known Australian painter, Rupert C. W. Bunney, is unusually vivid in color, while M. Gaillaume Roger's stippling is very harmonious.

In his preface to M. Léon Lhermitte's catalog of pastels in the old town of Bourges, familiar to the A. E. F., at the Galerie Allard, M. Bénédicte writes: "I hardly dare venture to use the word color in connection with schemes of such discretion." The same may be said of M. Lhermitte's better-known oils which are those of an open-air intimiste, if the paradox may be permitted. Indeed, his pastels are much like charcoal drawings which might be slightly relieved with color.

Art Notes of Interest

A picture by Fantin-Latour representing the artist painting from his bed has gone to the Luxembourg.

The landscape painter, Paul Madeline, has died at the age of 56 years.

Mme. Langweil, the well-known dealer in Chinese antiques, has retired from business after making some generous donations to the museum of Nancy.

The town of Nice is to have its own museum of local curiosities. Its quarters will be in the Villa Masséna on the Promenade des Anglais and its curator, M. Borea (rue de France, Nice) will be glad of any donations in the form of pictures, prints, autographs and books connected with the history of the town and its vicinity.

M. André Michel—chief curator of the sculpture section, is leaving the Louvre for the professorship at the Paris University held by the late George Lafenestre, whose death occurred last summer. M. André Michel's place at the great National Museum will be filled by his former associate, M. Paul Vitry, who will, in his turn, be succeeded by M. Marcel Aubert of the Cabinet des Estampes. In these cases one change entails a number of changes and promotions.

M. André Pératé succeeds to M. de Nolhac, who is taking his retirement, as curator of the château of Versailles. M. C.

William R. Derrick has had a successful winter, having sold several landscapes at his Sherwood studio. He will leave New York soon for his summer studio at Short Hills, N. J.

ARTISTS' CARDS

THE Broadmoor Art Academy of Colorado Springs, Col., announces the opening of its Summer School of Landscape and Figure Painting from June 15 to Sept. 15, under the instruction of Mr. John F. Carlson, and Robert Reid, respectively. For terms and accommodations, address Mrs. R. L. Boutwell, Dir. 27, Pike's Peak Ave., Colorado Springs, Colorado. Send for illustrated catalog.

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ART AND BOOK SALES

Frank Bulkeley Smith Picture Sale

The two nights sale in the Plaza Ballroom, Thurs. and Fri. last, Apr. 22-23, conducted by Mr. Thomas E. Kirby of the American Art Association, of the pictures owned by the late Frank Bulkeley Smith, a trustee of the Worcester, Mass., Museum, resulted in a total of \$102,405. The total of the first session Thurs. eve. was only \$11,400, but that of the second session Fri. Eve. was \$91,005, making a grand total of \$102,405.

The pictures were, for the most part, portraits by early American and English painters, the majority by American artists. These, with few exceptions, while interesting, were not superior examples and did not bring good prices. The quality of the works was far inferior to those of the Thomas B. Clarke collection of early American portraits, which brought over \$80,000 in 1919. Mr. Smith, it would appear, was more anxious to have examples of the painters than he was careful as to their quality or attributions and the disappointing result should be a lesson to other would-be collectors of early American canvases as to the source and provenance of examples offered them.

A woman's portrait by the Swiss Jeremiah Theus brought the record auction price for this artist of \$700 from the Macbeth Galleries.

The Stuart portrait of Miss Cruger, bought by Mr. W. S. Burke of Moving Picture fame which, alone with that of Moses Brown, held at \$5,000 in Boston a few years ago, and which only brought \$3,500 from Mr. Herbert L. Pratt, seemed to find favor as Stuart's with the bidders, has an unquestioned history, and came through a Mrs. Hillhouse with the superb Portrait of Mr. Yates which brought \$8,000 in the Thomas B. Clarke sale last year. It was purchased by Mr. Smith from Mr. Frank W. Bayley of Boston, who owned it on joint account with the late Charles Henry Hart, for \$25,000.

Of the other portraits, attributed to Stuart, that of "Earl Barrymore," although guaranteed by Hart according to the Catalog, brought only \$600, that of Sir Richard Arkwright "certified" by Vicars of London only \$1,300 and that of "Mrs. Daniel Webster," only \$200. These low prices for portraits given to Stuart, and the reluctant bidding for the same, provoked the unusual appeal from the auctioneer, "Why don't you 'Experts' stand by your children?" This made a mild sensation. The fine Copley portrait of Gawen Brown, which cost Mr. Smith \$5,000, brought, \$2,100 from a buyer, called W. J. Kain. Among the collectors of early American pictures, some of whom personally, or through agents, secured bargains were: Messrs. Walter Jennings, Arthur Meeker, who was accompanied by Mr. F. W. Bayley, George S. Palmer, Herbert L. Pratt, Thomas B. Clarke and the Ehrich Bros. One of these bargains were the two fine examples of St. Memin sold through the Macbeth Galleries for \$950.

A few of the early English portraits sold fairly well. The attendance at both sessions was small and the bidding slow. Few of the dealers attended the sale and the majority of the pictures, it was announced, went to agents.

The list of pictures sold (with artists' names, titles, buyers and prices) for \$100 and over at first session and of all sold at second session, follows:—

No.	Artist	Title	Buyer	Price
7	Reynolds (attrib.)	"Young Girl," 13 1/4 x 11, C. Welch		\$100
15	Morland, G.	"Farm Hand Resting," 12x10, Mr. Bassett		130
17	Wilkie, Sir D.	"Blind Fiddler," 9x11 1/2, Mr. Bassett		120
18	Beechey, Sir W.	"Beggars at Cottage Door," (panel) 12x14 1/2, Mr. Bassett		410
20	Landseer, Sir E.	"Return from Hawking," 26x19 1/2, Seaman, Agent		200
21	Old Crome	"Part of a Forest," 25x20, C. Welch		100
23	Doughty, T.	"Landscape," 18x15, Rudert		115
24	Brush, G.	"The Weaver," 12x15, E. A. Milch		1,500
25	Homer, W.	"The Cock Fight," (water-color) 10 1/2x19, Mr. Cambridge		250
26	Unknown	"Signers of the Declaration," 10 1/2x9, Rudert		140
29	Inman, H.	"Portrait of Artist's Father," 15 1/2x12 1/2, W. Kane		105
32	Audubon, J. J.	"Miss Audubon," 19 1/2x18 1/2, Bernet, Agent		100
33	Audubon, J. J.	"Birds," 26 1/2x21, Seaman, Agent		375
34	White, J. B.	"Gen. Marion in Encampment," 18 1/2x24 1/2, Rudert, Agent		230
38	Greenwood, E. A.	"Portrait of Man," (panel) 26x19 1/2, B. Reed		120
41	Frothingham, J.	"Mrs. Phinias Carlton," (panel) 27 1/2x21, Ehrich Galleries		410
44	West, B.	"Allegorical," (panel) 19 1/2x24 1/2, Seaman, Agent		250
45	Woolaston, J.	(attributed) "Martha Washington," 27x22, G. Parke		100
47	Johnson, H.	"Lady Johnson," 27 1/2x23 1/2, Seaman, Agent		330
48	Johnson, H.	"Sir Nathaniel Johnson," 28x34, Seaman, Agent		330
49	Dickinson, A.	"Portrait of Lady," 28 1/2x24, Bernet, Agent		100
54	Benbridge, H.	"Portrait of Man," 30x25, Seaman, Agent		370
66	Hogarth, (attributed)	"Conversation Piece," 30x25, G. Dorn		105
70	English School, XVIII C.	"Child with Squirrel," 30x24, B. Reed		130
73	Williams, H.	"Portrait of Old Lady," 36 1/2x29 1/2, Bernet, Agent		200
74	Lely, Sir P.	"Portrait of Young Lady," 32x25, Bernet, Agent		1,500

75—Northcote, J., "Portrait of Artist," 31x25 1/2, Bernet, Agent
 77—Birch, T., "The Shipwreck," 22x30, B. Reed
 78—Hart, G., "Old Ironsides," 29x40, G. Laroque
 79—Badger, J., "Capt. John Larrabee," 82 1/2x51 1/2, Ehrich Galleries

SECOND SESSION

80—Wilkie, Sir D., "Camping Gypsies," (panel) 10x7 1/2, Seaman, Agent
 81—Morland, G., "Rural Gossips," 21x26 1/2, Seaman, Agent
 82—Webster, J., "Dotheboys Hall," (panel) 6 1/2x13, Seaman, Agent
 83—Old Crome, "Yarmouth Beach," 12 1/2x18 1/2, Charles J. Welsh
 84—Constable, J., "Landscape, Sun and Shower," Seaman, Agent
 85—Gainsborough, "A Landscape," 24x29, C. J. Welsh
 86—Old Crome, "The Mill," 29x25, Seaman, Agent
 87—Reynolds, Sir J., "Romantic Landscape," 29x28, Rudert, Agent
 88—Constable, J., "Flatford Lock," 27x36, Ehrich Galleries
 89—Hogarth, W., "Miss Pert," 22x19, Seaman, Agent
 90—Raeburn, Sir H., "Portrait of Mrs. Linacre," 24x20 1/2, Bernet, Agent
 91—Raeburn, Sir H., "Portrait of Rev. Francis Nicol," 30x25, Miss Glynn
 92—Opie, J., "Portrait of Mrs. Ritterdon," 30x25, Seaman, Agent
 93—Cotes, F., "Portrait of Miss Anna Williams," 24x20, Mrs. J. H. Dorn
 94—Opie, J., "Portrait of Earl of Orpen," 30x25, Rudert, Agent
 95—Hopper, J., "Portrait of Countess of Euston," 24 1/2x20 1/2, Rudert, Agent
 96—Lawrence, Sir T., "Portrait of Rt. Hon. George Canning," 30x25, R. L. Taylor
 97—Beechey, Sir W., "Portrait of Naval Officer," 30x25, W. R. Hearst
 98—Cotes, F., "Portrait of a Lady," 30 1/2x25, Miss E. Glynn
 99—Gainsborough, "Portrait of Mrs. Cockburn," 30x25, Seaman, Agent
 100—Romney, G., "Portrait of Man in Red Coat," 30x25, Seaman, Agent
 101—Hopper, J., "Portrait of Sir George Beaumont," (oval) 29x24, Bernet, Agent
 102—Reynolds, Sir J., "Portrait of Archibald Bower," 30x25, K. Stillwagen
 103—Hopper, J., "Portrait of Miss Home," 30x25, Seaman, Agent
 104—Lawrence, Sir T., "Portrait of Lady Russell," 30x25, Seaman, Agent
 105—Reynolds, Sir J., "Portrait of Mrs. Hillersden," 30x25, W. Bassett
 106—Romney, G., "Portrait of Mrs. Phipps," 30x25, Bernet, Agent
 107—Hudson, T., "Portrait of Young Woman," 30x25, Bernet, Agent
 108—Kneller, Sir G., "Portrait of Mrs. King," 30x25, C. J. Welsh
 109—Lely, Sir P., "Duchess of Cleveland," 49x40 1/2, Bernet, Agent
 110—Raeburn, Sir H., "Portrait of John Gray," 50x40, Bernet, Agent
 111—de St. Memin, C., "Portrait of Gen. Giles and E. S. Giles" (two portraits) 19x13 1/2, Macbeth Galleries

AMERICAN PORTRAITS

112—Sully, T., "Double Picture, Miss Sully and Artist," (circular, 7 1/2 in. diameter) Seaman, Agent
 113—Inman, H., "Mrs. Elizabeth Smith," 30x25, Wm. J. Kain
 114—Sharpless, J., "Portrait of Man," (pastel) 9x7, Seaman, Agent
 115—Peale, J., "Capt. J. Chambers," (panel) 14x12, J. F. Carlisle
 116—Sully, T., "Springtime," 18x13 1/2, Seaman, Agent
 117—Jarvis, J., "Daniel D. Barnard," 24x20, Mrs. J. H. Dorn
 118—Vanderlyn, J., "Portrait of Man," (panel) 21 1/2x17, E. T. Chester
 119—Hubard, W., "John Marshall," 21x17, Wm. J. Kain
 120—Sully, T., "The Young Poet," 24x20, E. T. Chester
 121—Trumbull, Col., "Caleb Strong," 24 1/2x19 1/2, E. T. Chester
 122—Copley, J., "Gawen Brown," 28x22, Wm. J. Kain
 123—Peale, R., "Capt. Dennison Wood," 30x24, Rudert, Agent
 124—Jarvis, J., "President Washington," 30x25 1/2, Mrs. J. H. Dorn
 125—Theus, J., "Boy with Dog," 29 1/2x25, W. R. Hearst
 126—Eicholtz, J., "Mrs. Arundel," 30x25, Bernet, Agent
 127—Eicholtz, J., "Mr. Arundel," 30x25, Seaman, Agent
 128—Waldo, S., "William Steel," (panel), 30x24 1/2, Seaman, Agent
 129—Copley, J., "Major Andre," 29x25 1/2, Bernet, Agent
 130—Smybert, J., "Bishop G. Berkeley," 29 1/2x25 1/2, Seaman, Agent
 131—Pine, R., "William Ash," 30x24 1/2, Bernet, Agent
 132—Neagle, J., "Washington Irving," 30x25, Gilbert S. Parker
 133—Fulton, R., "Robert Fulton," 30x25, Seaman, Agent
 134—Huntington, D., "Louis Agassiz," 30 1/2x25, Gilbert S. Parker
 135—Frothingham, J., "Gilbert Stuart," 30x24, Gilbert S. Parker
 136—Sully, T., "Robert Walsh," 30x25, Wm. J. Kain
 137—Stuart, G., "Earl Barrymore," 30x25, Seaman, Agent
 138—Stuart, G., "Sir R. Arkwright," 30x25, Rudert, Agent
 139—Stuart, G., "Mrs. Daniel Webster," 29 1/2x24 1/2, Ralph W. Johnson
 140—Stuart, G., "Moses Brown," 32x25 1/2, Bernet, Agent
 141—Stuart, G., "Matilda Cruger," 36 1/2x28 1/2, W. S. Burke
 142—Copley, J., "Mrs. Davenport," 44x36 1/2, Seaman, Agent
 143—Theus, J., "Mrs. Hendrick van Buren," 29 1/2x25, Macbeth Galleries
 144—Earl, R., Mrs. Nathaniel Gardner, 30x25, Bernet, Agent
 145—Earl, R., "Nathaniel Gardner," 30x25, Seaman, Agent
 146—Jarvis, J., W., "Portrait of Man," (panel) 30x24 1/2, Bernet, Agent
 147—Harding, C., Mrs. T. B. Coolidge, 35x28, Henry D. Weller
 148—Blackburn, J., "Mrs. Joshua Babcock," 45x36 1/2, Mrs. Henry A. Murray
 149—Neagle, J., "Miss Neagle," 30 1/2x25 1/2, C. Dearden
 150—Durand, A., "Mrs. Winfield Scott," 34x27, W. R. Hearst
 151—Elliott, C. L., "Unidentified Young Man," 36x28, Bernet, Agent
 152—Savage, E., (attributed) "George Washington and Family," 25x30, Mrs. J. H. Dorn
 153—Trumbull, Col., "Sortie from Gibraltar," 20x30, Brooks-Reed Co.
 Total \$91,005
 Total First Session 11,400
 Grand Total \$102,405

TOLENTINO ART SALE

The first session of the Tolentino sale of early Italian and other art objects at the American Art Galleries, Apr. 21 last, as recorded in last week's Art News brought a total of \$35,467. The second session Apr. 22 aft. had a total of \$25,066. The top price at this session, or \$1,440, was paid by Caldarazzo and Co. for 12, 11 in. high bronze busts of Roman Emperors from Julius Caesar to Caracalla inclusive, by Pietro Tacca from the Prince Barberini's collection. To the same buyers went No. 223, a pair of Tuscan gilt and painted iron banner holders XV. C. for \$440. No. 279, an archaic Greek bronze statuette, the figure of "Paris," went to Caldarazzo & Co. for \$625, and No. 290, a pair of Florentine bronze XVI. C. equestrian statuettes of King Philip IV. of Spain on rearing horses, to the same buyers for \$1,050. A pair of Florentine bronze statuettes, "Peace" and "War," by Jacopo Tatti, No. 291, went to G. Sestieri for \$1,200, and to the same buyer No. 292, another bronze statuette by the same sculptor, "Dancing," the figure of a young woman, for \$1,225.

George Grey Barnard was again a purchaser, paying \$525 for No. 262, a French gilt and bronze reliquary (XIV. c.); No. 224, a pair of Siennese stone and wrought iron standard bearers early XV. c., went to W. R. Hearst for \$500; No. 227, a French Gothic wrought iron lock plate (early XIV. C. to Otto Bernet, agent, for \$850; a Paduan bronze inkstand by Andrea Briosco (called Riccio), No. 235, went to E. Peffercorn for \$500, and to the same buyer, No. 275, a similar inkstand by the same artist, the kneeling figure of a Satyr.

In the French Limoges enamels a gilt bronze pricket candlestick, (XIV. c.) No. 256 went to Mme. Keller for \$440; a French silver and rock crystal reliquary of XV. c. No. 261, to F. Baumeister for \$525; a pair of Tuscan bronze candlesticks, late XV. c., No. 267, to Seaman agent, for \$550, and T. Brummer paid \$500 for No. 269, a French Gothic wrought iron church knocker, (XV. c.).

The feature of the session of April 24 was the sale of a Henri Quatre dining room from the Chateau de Rosny which fetched \$25,000, and the total for the four sessions was thus raised to \$246,629. It is interesting to recall that this famous chateau, dating back to 1070, passed finally into the hands of Jean Lebaudy, self-styled Emperor of Sahara, who died recently under such tragic circumstances on Long Island. The dining room included a magnificent oak chimney piece, huge sideboard, a lavabo, 2 canopied thrones, 2 benches, 8 suits of armor, 2 armored wooden horses, and irons, wrought-iron screen, etc. Other good prices were:

No. 460—Five 16C. Florentine walnut chairs, Seaman, agt., \$1,800
 No. 461—Two 16C. Florentine armchairs, same buyer \$1,500
 No. 462—Six 17C. Florentine armchairs, H. F. Dawson \$1,320
 No. 468—A 17C. French Bergere done in petit point, 1950 and No. 469, a similar chair, both lots, Otto Bernet, agt., \$2,500
 No. 583—Corner of the Medici library, 16C. Keller & Co. \$4,250
 No. 561—Cabinet by Jean Goujon, Kleinberger galleries \$2,000
 No. 570 and 570a—Two sets of early 15C. Tuscan Gothic choir chairs, E. Peffercorn \$3,600

The sales of Apr. 26 aft. and eve. sessions, brought \$101,891 and \$89,635, swinging the total to that date to \$438,161. The top price of the aft. session was \$18,500 paid by Seaman, agt., for a set of three "vieux Paris" silk and gold woven tapestries. The tapestries cataloged as No. 752 were "Rebecca at the well," "Return of the Prodigal" and the "Vision of Zacharias" and these fetched respectively \$6,500, \$7,000 and \$5,000. Another high figure was brought by an English verdure tapestry, early 16C., which went to W. H. Harding for \$5,000. Three lots of Genoese velvet, over 200 yds., fell to F. W. French & Co. for \$9,562.49.

An Evening Session

The evening session in the Plaza Ballroom, Monday, Apr. 26 was fairly well attended. The Textiles, art objects and pictures sold with artists, titles, buyers and prices follow:

766—della Quercia, J., Carved painted wood statue, XV. C., height 20 in., W. R. Hearst \$300
 767—della Quercia, J., Tuscan carved painted wood statue, XV. C., 40 in., Leon Ricci 500
 768—della Quercia, J., Siennese carved painted wood statue, Early XV. C., 41 in., W. R. Hearst 500
 769—della Robbia, G., Pair Florentine glazed terra cotta bas-reliefs, 33x16, Seaman 1,000
 770—da Maiano, B., Venetian painted and gilt alto-relief, XV. C., 25x18, Seaman 225
 771—Rossellino, Florentine stucco statuette, XV. C., height 27 1/2, W. R. Hearst 325
 772—Rossellino, Florentine colored terra cotta statuette, XV. C., length 21 in., T. Brummer 275
 773—Sansovino, J., Venetian colored stucco group, XV. C., height 19 in., Ruth Teschner 1,050
 774—della Robbia, G., Florentine glazed terra cotta group, XVI. C., height 33 in., Seaman 1,100
 775—Mantova, S. da, Colored stucco bas-relief, XV. C., 20 1/2x13, Seaman 650
 776—della Quercia, J., Florentine stucco figure, XV. C., 30x22 1/2, Seaman 475
 777—Rossellino, A., Florentine terra cotta bas-relief, XV. C., height 25 in., W. R. Hearst 575
 778—Maestro della Cappella Pellegrini, Flor-

entine colored terra cotta bas-relief, XV. C., 34x29, E. Fletcher 375
 779—Verrocchio, A., Florentine terra cotta bas-relief, XV. C., 23x17, W. R. Hearst 950
 780—Michelozzi, M., Florentine wax bas-relief, XV. C., 27x19 1/2, E. Fletcher 775
 781—Settimano, D. da, Florentine colored stucco bas-relief, XV. C., 31x19, Seaman 930
 782—Rossellino, Florentine colored stucco bas-relief, XV. C., 22x14 1/2, Seaman 425
 783—Fiesole, M. da, Florentine papier-mache bas-relief, XV. C., 42x36, P. W. French & Co. 700
 784—Donatello, Florentine colored stucco bas-relief, XV. C., 32x32, P. W. French & Co. 4,900
 785—Donatello, Florentine colored stucco bas-relief, XV. C., 30x22, Leon Ricci 2,300
 786—Donatello, Florentine terra cotta bas-relief, 47 1/2x28, XV. C., Leon Ricci 2,700
 787—Donatello, Florentine colored papier-mache, bas-relief, XV. C., 48x33 1/2, G. G. Barnard 2,200
 788—Donatello, Wooden Florentine Offertory Shrine, with stucco bas-relief, XV. C., 27 1/2x33, Leon Ricci 800
 789—Maiano, B. da, Florentine colored stucco bas-relief, XV. C., 43x30, P. W. French & Co. 6,900
 790—della Robbia, G., Florentine glazed terra cotta alto-relief, XVI. C., 25 1/2x17, Seaman, Agt. 2,500
 791—della Robbia, G., Florentine papier-mache bust and wooden reliquary, XVI. C., 20x21, Leon Ricci 400
 792—della Robbia, G., Pair Florentine glazed terra cotta portrait medallions, XVI. C., 29 in., W. R. Hearst 1,050
 793—Maiano, B. da, Florentine colored stucco bas-relief, Tondo, XV. C., 27 1/2, Bernet, Agt. 1,550
 794—della Robbia, G., Florentine glazed terra cotta bust, 1469-1527, 22 in., Seaman, Agt. 5,200
 795—della Robbia, A., Florentine glazed terra cotta, Madonna and Child, XV. C., 39x21, Leon Ricci 2,900
 796—Rossellino, Florentine colored stucco bas-relief, XV. C., 50x35, P. W. French & Co. 4,000
 797—Maestro della Cappella Pellegrini, Florentine colored stucco bas-relief, XV. C., 28 1/2x15 1/2, L. Orselli 400
 798—dall' Aquila, S., Abruzzi marble bas-relief, XV. C., 4 ft. 1/2 in. x 3 ft. 5 in., J. Feder 1,275
 799—di Simone, F., Florentine colored terra cotta bas-relief, XV. C., 28 in., P. W. French & Co. 1,700
 800—da Padova, B., Paduan marble bas-relief, XV. C., 27 1/2x36 1/2, W. R. Hearst 1,500

PAINTINGS OF THE XV-XVI-XVII-XVIII C.
 801—Chinese Painting, XV. C., Leon Ricci 425
 802—Palmezzano, M. da, "A Pieta," (panel) 9 1/2x7 1/2, Caldarazzo 625
 803—Flemish School, XV. C., "Portable Triptych," (panel) 5 1/2x8 1/2, G. Schiller 90
 804—Ferrara, M. da, "The Annunciation," (panel) 15x11, Seaman, Agt. 490
 805—Ghisli, F., "Virgin and Child," (panel) 15 1/2x12, Out of Sale
 806—Siena, M. da, "Triptych," (panel) 21 1/2x16 1/2, D. Sicher 225
 807—Siennese School, XV. C., "Virgin, Child, Saints," (panel) 27x13 1/2, Fletcher 250
 808—Aretino, S., XIV. C., "The Crucifixion," 26x16, Leon Ricci 1,800
 809—Giambono, M., XV. C., "Madonna and Child," (panel) 22x13 1/2, L. Orselli 1,800
 810—Fabrizio, G. da, XIV. C., "Madonna and Child," (panel) 24 1/2x17 1/2, Leon Ricci 1,550
 811—Raibolini, G., "Virgin, Child, St. John," 24x19 1/2, Cluny & Co. 300
 812—Melanzio il Vecchio, XV. C., "A Deposition," (panel transferred to canvas) 21x16, Dr. Staab 875
 813—Sellaio, J., XV. C., "Virgin in Adoration," (panel) 27x20, Leon Ricci 425
 814—Veneto-Byzantine School, XIII C., "Madonna and Child," 36x23 1/2, L. Fletcher 250
 815—Florentino, P. F., XV. C., "Madonna and Child," 25x14, Mrs. H. C. Matthews 950
 816—Fungai, B., "Virgin in Adoration," (panel) 37x20, L. Orselli 300
 817—N. Italian School, XVI. C., "An Adoration," (panel) 25x21, W. R. Hearst 200
 818—Veneto-Byzantine School, XIV. C., "Madonna and Child," (panel) 33 1/2x27, Cluny & Co. 350
 819—Bellini School, XV. C., "Madonna and Child," (Tondo panel) 35 in. "W. R. Hearst 350
 820—Cavallini, P., XIV. C., "A Deposition," Leon Ricci 625
 821—Uccello, P., Florentine School, "Front of Small Cassone," 16x27 1/2, Seaman, Agt. 1,200
 822—Cassone painting, XV. C., "Master of the Battle of Anghiari," 18 1/2x51 1/2, Canessa 2,300
 823—Pesellino, F., XV. C., Cassone painting, 16 1/2x53, Leon Ricci 1,600
 824—Botticini, XV. C., "Madonna and Child," (panel) 33x21 1/2, Leon Ricci 225
 825—Early XV. C. Florentine School, "Madonna and Child," (panel) 39x20, L. Orselli 775
 826—D'Arezzo, M., "Beheading St. John," (panel) 34x26, Canessa 225
 827—Lippo Lippi, (manner of) "Holy Family," XIV. C., 46 in. dia., L. Orselli 1,300
 828—Florentino, P. F., "Virgin and Child," XV. C., (panel) 51 1/2x36 1/2, Leon Ricci 4,000
 829—Lorenzetti, A., XIV. C., "Triptych," (panel) 79x67, Seaman, Agt. 3,500
 830—Venetian School, XIV. C., "Pair of Panels," (panel) 50x29 1/2, Seaman 750
 831—Orcagna, A., XIV. C., "Pair of Paintings, Groups of Saints," (panel) 56x32, Seaman 4,000
 832—Savre, J. F., XVIII C., English School, "Feeding Chickens" (canvas) 19 1/2x15 1/2, Seaman, Agt. pair
 833—Venetian School, XVIII C., "The Sweethearts," (pastel) 40 1/2x31, Leon R. 525
 834—Monsu D. XVII C., Pair Rectangular Pictures, (canvas 16 1/2x26 1/2, L. Peffercorn 225
 835—de Trox, J., XVIII C., "Portrait of Lady," (canvas) 40x29 1/2, Satinover 550
 836—French School, XVIII C., "Portrait of an Admiral," (canvas) 35x25 1/2, Leon Ricci 1,500
 837—Longhi, P., XVIII C., "Homage to Mother," (canvas 76x54, Leon Ricci 1,500

The Closing Session

The total of the closing session Tuesday aft. last, Apr. 27, was \$54,929, making an announced grand total for the 927 numbers in the Catalog of the entire sale, \$493,098. The top price of the session, \$9,200, was paid by W. R. Hearst for No. 921, a Venetian Gothic "floreale" stone and wrought iron well head 15 C. from the Dal Zotto collection, Venice 13 C. To Mr. Hearst went also an early Gothic marble font No. 910 from the Simonetti collection, for \$1,600.

(Continued on page 8)

EXHIBITIONS—MAY

Inness—Landscapes

De Haven—Landscapes

Nisbet—Landscapes

Tyler—Marines

Bolin—Cartoons

Davis—Nudes

Miss Bean—New York Buildings
Old and New

Miss Rockwell—Pastel Portraits, Sketches

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

SPECIAL NEW YORK EXHIBITIONS

Anderson Galleries, 489 Park Ave.—Library of Amos L. Warner, of Duluth, Minn., with Selections from the Libraries of Mr. George L. Brown, New York; Miss Cordelia T. Baker, St. Louis; and Miss Eliza R. Scidmore, Washington, May 3-4. Library of the late Charles L. F. Robinson, of Hartford, Conn. (Part II), May 5-aft. and 6-eve. Five Tapestries, from the collection of Frank Cooper, with a collection of Italian Furniture, Paintings, Costumes and Textiles, May 8-aft.

Ainslee Gallery, 615 Fifth Ave.—Paintings by George Inness, F. De Haven, R. Nisbet, J. G. Tyler, Bolin, W. Davis, Caroline Bean and Florence Rockwell.

Arden Gallery, 599 Fifth Ave.—European and American Decorative Art, to Oct. 1.

American Museum of Natural History, 77th St. and Central Park West—Pueblo Indian Paintings.

Arlington Gallery, 274 Madison Ave.—Selected American Paintings.

Babcock Gallery, 19 E. 49 St.—Western Paintings, May 1-31.

Bourgeois Gallery, 668 Fifth Ave.—Stage Models and Designs by Robert Edmond Jones, to May 15.

Brooklyn Museum, Eastern Parkway, Brooklyn.—350 Paintings by James J. Tissot, representing the Life of Christ.

D. B. Butler & Co., 601 Madison Ave.—Decorative Paintings, Early French, Italian and Dutch Landscapes, Marines and Flowers.

Catherine Lorillard Wolfe Art Club, 802 Broadway.—Annual Exhibition by Club Members, to May 15.

Consignment Arts, Inc., Gainsborough Studios, 222 W. 59 St.—Selections from the H. Ephraim Benguiat Collection, including Antique Tapestries, Textiles, Oriental Rugs and Cathedral Ornaments.

Daniel Gallery, 2 W. 27 St.—Group of Painters of Today, to May 15.

E. Gimpel & Wildenstein, 647 Fifth Ave.—Decorative XVIII C. Flower Paintings.

Ehrich Gallery, 707 Fifth Ave.—Flower Paintings in Oils by Old Masters.

Ferargil Gallery, 607 Fifth Ave.—American Paintings from May 1.

Grolier Club, 47 E. 60 St.—Work of Randolph Caldecott and Kate Greenaway, to May 22.

Henry Reinhardt & Son, 565 5th Ave.—Exhibition of Sculpture—a Plastic History of the World War by Jo Davidson, comprising the busts of all the members of the Peace Conference in Paris, through May.

Hotel Majestic, Art Salon, under the direction of Dr. Fred Hovey Allen, Central Park, W., at 72nd St.—Selected Paintings by Robert Vonnob, to May 11.

Howard Young Galleries, 20 Fifth Ave.—Canvases by Hovey Pushman to May 3.

John Levy Gallery, 550 Fifth Ave.—Recent Portraits by Distinguished Artists, not previously shown, notably those painted for the National Portrait Foundation of Americans made eminent by the War, to May 9.

Kennedy & Co., 613 5th Ave.—Old English Colored Engravings, Flower Pieces by Florence Gotthold and Drawings by W. D. Paddock (sculptor) through the month.

Kingore Gallery, 668 Fifth Ave.—Decorative Sculptures and Designs by Hunt Diederich, to May 12.

Macbeth Gallery, 450 Fifth Ave.—Paintings by American Artists through May.

Metropolitan Museum, Central Park at E. 82d St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 5 P. M. Admission Monday and Friday, 25c. Museum closed to May 8. Fiftieth Anniversary great Art Loan Exhibition Opens May 8 to last through the Summer.

Milch Gallery, 108 W. 57th St.—Sculpture for the House, the Garden and the Grounds, May 3-24.

Montross Gallery, 550 Fifth.—Early Works by A. B. Davies, W. J. Glackens, Robert Henri, Maurice Prendergast, Marsden Hartley and Charles Prendergast, Woodcuts and Sculpture by Max Weber, extended to May 8.

Museum of French Art, 599 Fifth Ave.—Spring Loan Exhibition of XVI French Art, Portrait Engraving on Copper, to July 1.

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Musmann Gallery, 144 W. 57 St.—General Etching Exhibition, extended to May 8.

National Academy of Design—Ninety-fifth Annual Exhibition, Brooklyn Museum, Eastern Parkway, to May 9.

National Arts Club, Gramercy Park—American Institute of Graphic Arts Exhibition of Printing, May 5-29.

N. Y. Public Library, Fifth Ave. and 42d St.—Annual Exhibition of Recent Additions to Print Collections.

Ralston Galleries, 567 Fifth Ave.—English XVIII C. Portraits, to May 10.

Rosenbach Galleries, 273 Madison Ave.—Original Drawings by Aubrey Beardsley.

Schwartz Gallery, 14 E. 46 St.—Paintings by Twelve American Artists, to May 8.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII Century Portraits by English and American Painters.

almagundi Club, 47 Fifth Ave.—Reproductions from Paintings by Old Masters and Modern American Painters and Illustrators, engraved in color by Beck, to May 8.

Tanagra Studio, 33 W. 54 St.—Selected Pieces from the Young Sculptors' Society and Work by Mrs. Clio Bracken, to May 9.

Touchstone Galleries, 11 W. 47th St.—Oils by Kathleen Houlihan, to May 10.

556 Fifth Ave.—Selected Etchings by Rembrandt, Whistler, Hayden, Zorn, etc., to May 15.

Women's University Club, 106 E. 52 St.—Paintings and Sculptures to May 10.

Y. M. H. A. Building, Lexington Ave. and 92 St.—Paintings by A. S. Bogdanove, to May 22.

ART AND LITERARY AUCTION SALES

American Art Association, 6 E. 23rd St.—Max Williams Collection, Marine Prints, Oils and Ship Models, Mty 5 eve.

Anderson Galleries, 489 Park Ave.—Library of Amos L. Warner of Duluth, Minn., with additions from the libraries of George W. Brown, N. Y., Miss Cordelia T. Baker, St. Louis and Miss Eliza R. Scidmore, Washington, D. C., May 3-4, afts. and eves. Library of Charles L. F. Robinson, Hartford, Conn. (Part Two) May 5 aft. and May 6 aft. and eve.

PARIS

Gallery Georges Petit—Willem's Collection of Brussels, Modern Pictures, Important Corot, Old Pictures, Lair-Dubreuil, auctioneer, Georges Petit and Feral, experts, May 3. Collection of the late M. Beurdeley, (first sale) old and modern pictures, art objects, tapestries, Lair-Dubreuil and Baudoin, auctioneers, Georges Petit, Brame, Feral & Mannheim, experts, May 6 and 7. Collection of the late M. Sigismond Bardac, pictures and pastels of the XVIII C., art objects and furniture, antique furniture, Lair-Dubreuil & Baudoin, auctioneers, Paulme & Lasquin, Feral, Mannheim, experts, May 11 and 12. Collection of the late Mme. C. D'A. Old and modern pictures, XVI and XVII C. tapestries, Lair-Dubreuil, auctioneer, Georges Petit, Jules Feral, Leman, experts, May 14. Old pictures, art objects and furniture, antique furniture, tapestries belonging to diverse amateurs, Lair-Dubreuil auctioneer, Paulme & Lasquin, experts, May 17. Collection of M. M. Modern pictures and drawings, Lair-Dubreuil, auctioneer, Georges Petit, expert, May 20-21-22.

Hotel Drouot—Magnificent jewels, belonging to Mme. X., Lair-Dubreuil, auctioneer, Falkenberg & Linzeler, experts, May 5. Collection of His Excellency, the late Prince A. Orloff, (Second sale). Old pictures, Lair-Dubreuil & Albinet, auctioneers, Jules Feral, expert.

Tolentino Art Sale

(Continued from page 6)

pair of Roman porphyry columns; No. 918, also for \$1,600 and a Roman and Florentine Pentelic marble doorway, 15 C., for \$1,550. A Florentine colored stucco bas-relief by Neroccio di Bartolomeo Landi, No. 874, went to Bernet, agent, for \$875; a pair of Venetian carved and painted wood dogs 16 C., No. 879, from the Dal Zotto collection, Venice, to Seaman, agent for \$1,200, and a pair of Venetian Gothic stone lions, 15 C., No. 915 to the same buyer for \$1,200.

C. Y. Turner Studio Sale

The studio effects of the late Charles Yardley Turner were sold Thurs. eve., Apr. 22 at the Anderson Galleries for a total of \$9,000.75. Top price or \$500 was given by L. M. Pearsall for the painting "The Spinner." F. L. Kellogg secured No. 15, a Flemish 17C. tapestry for \$380. The principal buyer, L. M. Pearsall, gave \$190 for No. 13, a mixed collection of costumes; \$170 for a Ferahan rug; \$150 for "The Whistling Boy" by W. M. Chase; \$370 for "Friend Olivia," \$320 for a Louis XIII Cavalier; \$250 and \$260 respectively for "In Doubt" and "Sketch from Parting and Meeting."

Sale of Oscar Wilde Mss.

An unusual collection of Oscar Wilde Mss. first editions owned by Mr. John L. Stetson Jr., of Elkins Park, Pa., was sold at the Anderson Galleries Friday aft. and eve. last Apr. 23. The first or aft. session brought a total of \$33,834 and the second eve. session a total of \$13,052—or a grand total of \$46,886. The highest price was \$7,900, paid by Dr. A. S. W. Rosenbach, for 25 letters written to Lord Alfred Douglas, each letter signed "Oscar." Dr. Rosenbach, who was the chief purchaser, gave \$2,100 for the original autograph Mss. signed, of "The True Function and Value of Criticism." It had belonged to Richard le Gallienne, from the William K. Bixley coll'n.

Other items sold as follows:

- 3—"Vera; or the Nihilists," 12mo., original front wrapper, 1880, one of only two copies known, the other owned by Bruce Ingram; Dr. Rosenbach \$510
- 6—Original autograph Mss. of "Vera," 175 pages, Wilde's earliest draft of this play, showing many variations from the printed text; Dr. Rosenbach 925
- 14—"Poems," London, 1892, presentation copy from Wilde to Lord Alfred Douglas, inscribed "From Oscar to the Gilt-Mailed Boy, at Oxford, in the heart of June"; Dr. Rosenbach 290
- 39—"The Picture of Dorian Gray," London, 1891, presentation copy inscribed "Alfred Douglas from his friend, who wrote this book, July, '91, Oscar"; Dr. Rosenbach 420
- 42—The same work, presentation copy, "To my mother with my love, Oscar Wilde"; Dr. Rosenbach 540
- 47—The author's typewritten copy of the same work, with Ms. corrections; Dr. Rosenbach 670
- 48—Original draft of Chapter 3 of "The Picture of Dorian Gray," differing greatly from the printed version; Dr. Rosenbach 500
- 50—Original Ms. of Chapter 15 of the same work; Dr. Rosenbach 400
- 51—"Intentions," first edition, presentation copy to Lord Douglas, inscribed, "Bosie, from his friend the author, August, '92, in memory of the higher philosophy"; Dr. Rosenbach 340
- 56—Original Ms. of "The Decay of Lying," written on 55 pages folio; Dr. Rosenbach 1,525
- 83—Typewritten Ms. of "A Good Woman," afterward altered to "Lady Windermere's Fan," with corrections of the author, differing from the printed version; Dr. Rosenbach 450
- 96—Original Ms. of 90 stanzas of "The Slynx," including a number of stanzas not published; Dr. Rosenbach 1,400
- 98—"A woman of No Importance," London, 1894, unique proof copy; Dr. Rosenbach 420
- 108—Autograph Ms. of "The Soul of Man Under Socialism," entirely in Wilde's handwriting; Gabriel Wells 875
- 116—Original Ms. of Canto III of "The Ballad of Reading Gaol," with note by Wilde: "But I am ill at these numbers. I cannot tamper with a classic, as I said on a famous occasion. I am still on literary terms with Robbie." Rosenbach 600

Edwin B. Holden Print Sale

The sale of mezzotint portraits and etchings, and bronze statuettes and medals, owned by the late Edwin B. Holden, first President of the Grolier Club at the American Art Galleries, Tues. eve last Apr. 27, brought a total of \$12,000 for 254 numbers. The top price, or \$1,600, was paid by an unknown buyer for No. 77 a portfolio of 25 etchings by Seymour Haden—only 180 copies. Mr. George S. Palmer paid \$1,050 for No. 227, an original pastel by James Sharples (circa 1796) of Washington, (8 8/16h x 6 10/16w) full bust profile to left, from the Menzies coll. For No. 86, a rare first state of a mezzotint of Alexander Hamilton by William Rollinson, after painting by Archibald Robertson, Max Williams paid \$900. Mr. Williams also gave \$750 for a portrait of Washington (Savage type) and \$510 for No. 124, a Valentine Green mezzotint after Copley's much discussed Portrait of Henry Laurens. He also paid \$400 for No. 76, a rare first state of Valentine Green's mezzotint of Gen. Nathaniel Green after Peale's portrait. Kennedy and Co. paid \$370 for No. 72, a Marchi mezzotint after Reynolds' Portrait of Oliver Goldsmith. R. Friedenberg paid \$345 for No. 52, a proof before letters of a mezzotint after D. Martin's portrait of Franklin.

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Forman Library Sale

The sale of the second part of the li-
brary of the late Harry Buxton Forman
took place at the Anderson Galleries, Mon.,
Tues., Apr. 26, 27 afts. and eves, and Wed.
aft. Apr. 28. The first two sessions Mon.
realized \$4,121.75 and \$3,975, a total for both
of \$8,096.75. The top price or \$225, was
given by J. O. Foley for a collection of 1st
eds. of Robert Browning. The two ses-
sions of Tuesday brought \$4,115.75 and
\$3,710.25, a total of \$7,826, or \$15,925.75 for
the two days. The top price, or \$380, was
given by W. M. Hill for No. 528, a copy
of John Keats in original boards. Other
high prices were: No. 527, Keats's Endym-
ion, Gabriel Wells, \$290; No. 317, 1st eds.,
of George Eliot, J. F. Drake, \$330; No. 389,
Goldsmith's Retaliation, J. F. Drake, \$180.
The last session Wed. aft., Apr. 28,
brought \$5,939.75, a total for part two of
\$21,865.50. The top price, or \$1,000, was
paid by Walter M. Hill of Chicago for
ms. comments of Thackeray on "Night
Thoughts of Life, Death and Immortality,"
by Edwin Young. Cannell and Chaffin gave
\$750 for a first edition "Faerie Queen," by
Spenser, and Robert L. Stevenson's "On
the Thermal Influence of Forests" fetched
\$250, falling to Mr. Hill. The grand total
for the two parts was \$172,300.

Holden Library Sale

At the first session of the sale of the
Library of the late Edwin R. Holden at the
American Art Galleries Wed. aft. Apr. 28
last, a total of \$10,364 was obtained. The
evening session brought a total of \$7,049.
The total of the sale of prints Apr. 27,
recorded elsewhere today was \$12,340.50,
which made a grand total to Thurs. last of
\$29,751.50, with that of the sessions of
Thurs. to Sat. Apr. 28-May 1 inclusive to
be added in next week's record.

The top price of \$810 was paid by A.
Swann as agent for No. 16, "A Defence of
the U. S. Government" by John Adams,
London, 1787, presentation copy from
Thomas Jefferson to James Munroe.

Other important items which brought
good prices follow:

No. 16—"Hypnerotomachia Poliphili," by Fran-
cesco Colonna, Venice, Aldus Manutius,
1499, with fine cuts; A. Swann, agent, \$810
No. 17—"La Terzi Rime," of Dante, first Aldine
edition, Venice, 1502; Walter M. Hill, \$225
No. 55—"Korte Historiell," by David P. de
Vries, 1655, with description of the Dutch
colony in the New Netherlands; order, \$400
No. 58—Henry Bouquet's "Account of the Ex-
pedition Against the Ohio Indians," Phila.,
printed by William Bradford, 1765; M. Wolfe,
No. 84—"Jean Grolier, His Life and Famous
Library," by William Loring Andrews, N.
Y., 1892; Gabriel Wells, \$410
No. 111—"Alexis at Rome," by Matthew Ar-
nold, Rugby, 1840, original edition of first
work; Dr. Rosenbach, \$500
No. 175—"Opusculum de Mirabilibus," by Fran-
cisco Albertino, Base 1579, from Jean Gro-
lier's library; James F. Drake, \$460
No. 455—Works of Samuel Daniell, first folio
edition, London, 1601; Mr. Cannell, \$210

Mme. A. C. d'A Paris Sale

Paris, April 15, 1920.

The collection of the late Mme. A. C.
d'A will be sold by Me. Lair-Dubreuil, as-
sisted by MM. Georges Petit, Jules Féral
and Henri Léman as "experts," May 14, with
an exhibition May 12-13, both at the
Georges Petit Galleries.

The 40 pictures are almost exclusively by
modern artists of celebrity, form a com-
posite collection, and show that they were
collected for their individual merits. Land-
scapes are in the majority. Among these
a Corot, "La Montagne," (31cm.x44) dated
1826 is the leading feature. This barren
mountain, rising up from amid wild and
occasionally wooded scenery, whose hills
and dales stretch out to it, is nature at her
grandest. A fine seascape by P. J. Clays:
"Bateaux à l'embouchure de l'Escaut," "Pa-
lais au bord d'un Canal à Venise," by Fro-
mentin, "Coin de l'Alhambra" by Henri
Regnault, a seascape by Alfred Stevens and
"Woodcutters" by Troyon must also be
mentioned.

The Impressionist school is represented
by Claude Monet with "L'Aiguille d'Etretat,
1885," painted with surprising lightness of
touch. Two fine pastels by Millet, "The
Rainbow" and "Winter" are among the
most striking and poetical landscapes. A
"Pieta" by Delacroix, several rich paint-
ings by Diaz, a fine copy of Velasquez's
"Aesop" by Fortuny, six Meissonniers,
among which a little painting "Les Fu-
meurs" is composed with all the art and all
the minute breadth characteristic of that
master; several Ary Scheffers, "Le Docteur
Faust" and "Marguerite en Prière," must
also be noticed.

The most important canvas is the superb
"Mort" (2 m. 15 x 1 m. 23), dated 1865, dedi-
cated to the memory of Théodore Chassé-
riaux, and which was shown at the exhibi-
tion of Gustave Moreau's life-work. A
mo. etc. of dec. with. Moreau is
also represented by two small pastels: a
"Salomé" and a "Christ among the Olives."

A bronze by Rodin: "L'Amour qui passe
ou le songe" is full of pathos and movement,
one of the master's most impressive works.

The only old masters in the collection are
a big Guardi, "The Piazzetta," and "A
river's bank," by Van Goyen.

Although these paintings would be of
themselves sufficiently interesting, the lead-
ing attraction of this sale will be the six
splendid tapestries woven in gold, silver
and colored silks of Italian origin made at
Ferrara during the XVI century. They
were carried out in the workshop of John
Karcher, after designs attributed to John
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